The EDISON KINETOGRAM

VOL. 3 London Edition, September 15, 1911 No. 11

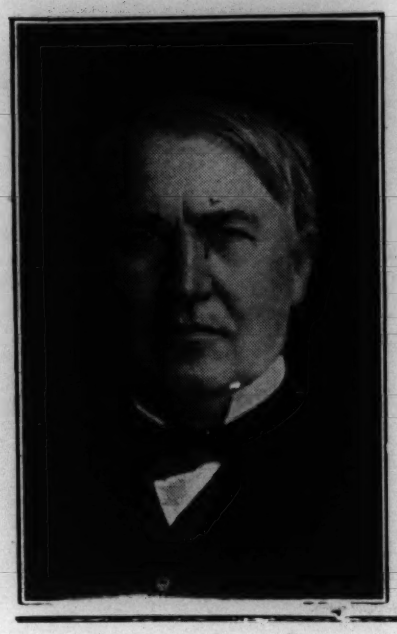
SCENE FROM

THE BATTLE OF TRAFALGAR

FILM No. 6874

EDISON FILMS TO BE RELEASED on October 4, 7, 11, 14 & 21, 1911

Vol. 3 SEPTEMBER 15, 1911 No. 11



THOMAS A. EDISON, to whom the world owes the Moving Picture Idea.

Edison Kinetogram

A Semi-Monthly Bulletin of Moving Picture News, with the emphasis on Edison Films and Kinetoscopes.
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Thomas A. Edison

YOU talk about your big men! This man, who tinkers in his den, and tackles problems weird and queer, and springs a triumph once a year, is such a mighty figure that the highest terms of praise seem flat. If I should toil for fifty years in sweat and agony and tears, and if some kind, well-meaning friend should come and tell me at the end that I had baled as much of hay as Thomas bales in half a day, that speech would surely make me yell with happiness too great to tell. The great inventors who are dead—each had one notion in his head; and when he put that notion through, there was no more for him to do. He just sat around and drew his pay, and shrivelled up and blew away. One big achievement was the stuff; one great idea was enough. But Edison, that wizard weird, don't sit around and raise a beard, or gossip at the corner store about the days that are no more. No sooner does he lift our hair with some invention strange and rare, than to his noisy smoky shops, with tools in hand he gaily hops, and fashions with his sledge and rasp something that makes the whole world gasp. Though small and thin he weighs a ton; he's twenty great men rolled in one.—WALT MASON, *the Kansas Poet-Philosopher.*

Edison Release Days: Every Wednesday and Saturday

TO THE TRADE.

HAVING recently assumed the duties of Managing Director of the Edison Manufacturing Co., Ltd., I take this means of sending greetings to all our valued customers, and to express to them the great satisfaction it is to me to find the Edison Photoplays so generally appreciated and constantly in demand throughout the United Kingdom.

Coming as I do direct from the Factory and Studios in America, where I have witnessed with amazement the perfect organization and equipment of the Edison Company, their perfectly appointed Studios, highest paid Stock company, and splendid stage management, it is indeed a source of satisfaction to know that the huge sums they are spending on highly original and extraordinary subjects, in order to link the name of Thomas A. Edison with only that which is best in the film business, and give the public the finest films producible regardless of cost, is meeting with such generous approval from hirers, exhibitors and the public.

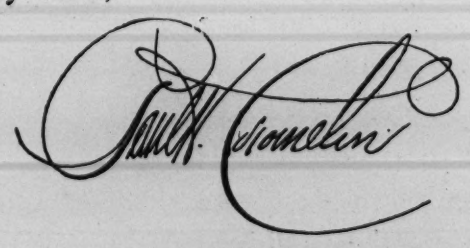
In thanking you for your splendid support I can only promise that what we have in store for you will be even better than the best Edison performances of the past, and as an example of what we propose to offer, I direct special attention to the coming production of **The Battle of Trafalgar,** which is destined to prove the film sensation of the season and which is booked for release on Trafalgar Day, October 21st, 1911.

Remember, "England expects that every man this day will do his duty," was Nelson's famous signal.

To every manager or owner of a picture theatre it is not inappropriate for me to say—

> "Remember your duty to yourself and patrons by getting in touch with your hirer immediately and insisting on having **The Battle of Trafalgar,** the best English historical film ever produced by any company."

Faithfully yours,



Managing Director

EDISON FILMS

To be released on **October 4th, 7th, 11th, 14th & 21st, 1911**

The Battle of Trafalgar

(HISTORICAL)

To be released October 21st, 1911

Film No. 6874 **Code, Vorazmente** **Approx. Length, 1000 feet**

WHAT finer subject could be selected from an historical or educational point of view than this magnificent sea fight! It is indeed an exceptional picture. The wonderful manner in which it has been treated by the Edison actors and those responsible for the scenic effects simply beggars description. It will be seen on viewing the subject what a tremendous task was undertaken in portraying this great encounter, the historical facts of which are perhaps better known to all Englishmen than those of any other of Britain's great battles.

The picture opens with one of Nelson's lieutenants bidding farewell to his beloved. Immediately after, we see Lord Nelson himself at the Admiralty Office, London, just previous to his departure to take command against the combined fleets of France and Spain. The Admiral is next seen on board the flagship *Victory*, surrounded by his officers, giving them final instructions and outlining the plan of attack. The lieutenant already referred to is seen writing a last letter before the battle to his sweetheart—"This may be my last farewell to you . . . Think of me dearest, and pray." Reaching the deck, he finds the mail boat has just cleared, when a touching note is introduced by Nelson ordering the detention of the vessel to convey his lieutenant's letter. After this incident, the Admiral is seen bidding farewell to his captains, who are leaving for their respective ships.

We progress now to the active parts of this great fight. On sighting the enemy's fleet of thirty-two sail, the deck of the *Victory* is immediately cleared for action, displaying lively scenes of preparation and wild enthusiasm during the hoisting of the colours.

Lord Nelson in his cabin, alone, makes this final entry in his diary--"For myself, individually, I commit my life to Him who made me, and may His blessing light upon my endeavours for serving my country faithfully. To Him I resign myself and the just cause which is entrusted to me to defend. Amen."

This done he reappears on deck, and is seen to give his command for the famous signal to be shown aloft—"England expects that every man this day will do his duty." Suddenly from the broadsides of the *Victory*, with its freight of panting, half-naked gunners, flashes forth the sudden deadly roar of cannon in reply to the shot and shell of the advancing fleets. In the fighting top of one of the enemy's ships a sailor takes careful aim, and mortally wounds the gallant Admiral, who sways, and is about to fall when kindly hands grasp him firmly about the waist and reverently carry him below to the cock-pit. On deck rapid preparations are being made to avenge the shot that laid low the loved commander, the result of which is seen dramatically effected shortly after.

Now follows the most pathetic part of this story, when Capt. Hardy hurries to report to the dying Admiral the utter rout of the enemy, and the news that victory has been gained. In his dying moments, Lord Nelson begs Hardy to kiss him, after which, fully satisfied, his duty done, he sinks peacefully into the sleep of death.

The Edison Company, in presenting this magnificent film, feel that it will unquestionably rank as one of their most perfect productions. Historically correct in all its detail—the battle scenes on board the *Victory*, and the fatal shot that killed Nelson—are simply wonderful in their realism, while the death scene itself is full of acute pathos.

Truly a film so full of absorbing interest, that no one can help but catch the thrill of the infinite riot of patriotism and glory that is inseparably identified with this glorious page of British history.

Of all the spectacular pictures we have made this will rank well at the top, and perhaps at the very top. A film that will forcibly appeal to every patriotic subject.

The Edison in Prince Edward Island

For a long time I have intended writing you to tell you that about a year ago my manager had the head of my machine converted into a one-pin movement, and it is almost incredible to believe the difference it makes in my pictures. I thought my pictures could not be improved upon—in fact, parties from the larger cities told me that they were as good, and even better than they had seen anywhere, but when I got the one-pin mechanism, I could hardly believe my own eyes. I am more than pleased with it, as it satisfies me and also the patrons of our house.

I notice in the KINETOGRAM lately that pictures are being shown in insane asylums for the benefit of the patients, and I wish to state here that my manager, Mrs. Jesse Hogg, has for the past two years or so, sent films out to Falconwood Asylum for the entertainment of the patients. Dr. Goodwill, the Medical Superintendent, has a machine which throws a very good picture, and very often our staff goes out to help him in the performance. Mrs. Hogg has, at different times, taken out our singer, pianist and myself, and we enjoy the outing as much as the patients enjoy the entertainment.

I do not think there are many lady managers in either the United States or Canada, and I can tell you mine has her theatre equipped in an up-to-date manner. I have a telephone in the booth, connected with the office, electric bell for the boy on the switchboard, a large, roomy, comfortable operating booth, an Economiser which reduces heat and light bills, and, best of all—an Edison one-pin movement machine.—*Charles J. Mitchell, Chief Operator of the People Theatre, Charlotte-town, P. E. Island.*

The Hair Restorer and the Indians

(COMEDY)

Released October 7th, 1911

Film No. 6832 **Copyrighted, July, 1911** **Code, Voorts** **Approx. Length, 500 feet**

CAST OF CHARACTERS

HEAD OF THE "FLAKE AND DRAKE" DRAMATIC COMPANY, HARRY EYTINGE

THE INDIAN CHIEF ..... ROBERT BROWER

A SMALL theatrical company of barn stormers find themselves stranded in the far West.

The manager of this unfortunate troupe, a philosophical and inventive sort of genius equal to any emergency, immediately plans to embark in the so-called "Medicine Show" business. So assembling his actors under a tent he proceeds to compound and bottle what he is pleased to call "Doctor Bunion's Hair Restorer," guaranteed to grow hair on bald heads. Considering that he as well as his actors are quite bald, the absurdity of it becomes apparent. However they are all provided with long hair wigs giving them the appearance of having a luxuriant growth of hair. When all is ready they open their tent to the public, giving a free performance and attracting an unusual crowd, including several Indians from the reservation.

Business is not very encouraging until the Indians, by sense of smell, discover the principal ingredient of the hair restorer is alcohol, which to them means "fire-water." As the law is rather stringent regarding the sale of liquor to Indians, they embrace the opportunity, buying up all the hair restorer on hand and proceed to their camp, where they pronounce it to be "good medicine" and indulge in a grand pow-wow. The medicine fakers, having sold out, proceed to the next town by wagon. En route they meet the Indians, who, having imbibed too much hair restorer, see a chance to "get plenty scalps" and swoop down upon them, depriving them of their wigs and confiscating the entire outfit.

The fakers flee for their lives to the nearest railroad, where they walk bare-headed and bald-headed towards the East.

There is a solid laugh all through this unique film.

The Doomed Ship

(DRAMATIC)

Released October 4th, 1911

Film No. 6833 **Copyrighted, July, 1911** **Code, Vooruit** **Approx. Length, 1000 feet**

CAST OF CHARACTERS

W. B. MORELAND, a ship owner ..... CHARLES SUTTON
HIS DAUGHTER ..... MABEL TRUNNELLE
RICHARD MANNING, a young sailor ..... RICHARD NEIL
CAPTAIN OF THE DOOMED SHIP..... JAMES GORDON

DICK, a gallant sailor lad, woos and wins Mabel, the daughter of a hard, miserly shipping merchant who, after the earnest pleading of both the young people, finally gives his consent to their marriage.

They have a merry betrothal party and, to gain some money before getting married, Dick sets out for a berth on some ship, and being an able seaman has little difficulty in securing a position as mate on a small coasting vessel.

This vessel, as it happens, belongs to his prospective father-in-law, who has received a report that she is in very bad shape and in no condition to go to sea. She is, however, heavily insured, far beyond her real value, and his miserly nature here sees an opportunity to add to his ill-gotten gains. He lets the warning go unheeded and, gloatingly putting away his insurance policy, gives orders to have her sail at once.

A little later the captain's report containing the list of his crew, etc., is handed him. With a guilty start he finds the name of his daughter's betrothed among them. His conscience will not permit him to sacrifice his daughter's happiness, so without giving any reason for his action he writes the young man to come to see him at once.

In the meantime Dick has told Mabel of his trip, and she sends him a short note saying she will meet him at their trysting place to say farewell. Both these notes reach Dick practically the same moment, and he naturally hurries away to his beloved one, paying no heed to the note from her father.

The ship sails with Dick on board. The old man, hoping to the last that Dick would come in reply to his note, dares not tell his daughter the truth. However, his fears are soon realised. The ship has only been out a few days when she is found to be leaking badly and in bad condition throughout. For days the crew work desperately at the pumps, but finally exhausted, they take to the boats. A storm dashes them upon the rockbound coast, where Dick is the only survivor.

The report reaches the old miser that

the ship and all on board have been lost, and the news causes the collapse of his daughter. At the sight of her grief he becomes almost insane. His guilty conscience will give him no rest and he wanders about in a daze. He goes to the seashore, hoping against hope that the souls he has wilfully sacrificed may still be among the living. But out of the surf before him only rise the ghosts of his crew, who raise their hands in frenzied curses. He totters to his office and sinks into a chair when through the door walks, as he supposes, the spirit of his daughter's lover. On the verge of collapse he grovels at the feet of the phantom, begging forgiveness, only to be rudely denounced as a murderer. This so unnerves the old miser that he completely collapses and Dick goes out to find Mabel.

He finds her seated at their trysting place grieving and brooding over what might have been. He suddenly appears before her, and the shock of his sudden appearance is soon dispelled by the clasp of his strong arms about her.

Together they go to her father's office, where they find the old man dead. Happily she never knew of his crime.

A strong picture, convincingly acted and with many fine sea scenes.

Money to Burn

(COMIC)

Released October 4th, 1911

Film No. 6835 **Copyrighted, August, 1911** **Code, Voorvalen** **Approx. Length, 600 feet**

CAST OF CHARACTER

THE TRAMP ....WILLIAM WEST

HUNGRY BILL, a lazy, good-for-nothing tramp, lies down on a public park bench for a nap, when the noise of an automobile coming to an abrupt standstill close by brings him to his feet.

Approaching the auto, he tells the occupant, a wealthy lady, his sad tale of woe. After exchanging a few words, the lady recognises him as her long lost brother. Inviting him to ride in her auto, she drives to her banker, where she identifies him as the missing heir of her family, and accordingly the banker supplies him with a large amount of money to meet his immediate wants. Suffice it to say he loses no time in buying the gaudiest outfit of wearing apparel he can find and becomes a howling swell, frequenting the very best cafés and attracting a great deal of attention by his enormous tips to waiters and the careless way

he scatters his money. Finally he decides to indulge in a Turkish bath, and hiring a taxi, is swiftly whirled to the desired establishment, where he presents the masseur with a handful of money, demanding the best treatment possible, when he suddenly wakes up to find himself on a bench in the park and a rude policeman ordering him to move on.

This film is simply a laugh-provoking bundle of absurdities, the secret of the dream not being disclosed until the end.

Christian and Moor

(DRAMATIC)

Released October 7th, 1911

Film No. 6834 **Copyrighted, August 1911** **Code, Voorvaders** **Approx. Length, 1000 feet**

CAST OF CHARACTERS

THE MOORISH KING ..... JAMES GORDON
HIS DAUGHTER ..... LAURA SAWYER
SIR CHARLES, A Christian Knight ..... HERBERT PRIOR
HIS MOORISH RIVAL ..... RICHARD NEIL

THAT the Edison Company has got the spirit of old Granada and painted it upon the canvas of the moving picture world, is quite evident in their latest costume production of " Christian and Moor" taken by their Cuban Company while in Havana, which has lent such beautiful scenic backgrounds to so many of their Southern productions. This one adds an additional tribute to their enterprise and struggle for the best and highest in the motion picture art.

The story is resplendent with strong dramatic situations and tense climaxes even in the atmosphere of romance and love. The love of a Moorish maiden, the daughter of the commander of the army, for a gallant Christian knight, whose spurs have been won by bravery and honesty, is the basis for the story.

The first meeting of the two lovers takes place at her father's castle, where the armed knight has come to sign the treaty which ratifies the boundary line between the two nations and terminates a long series of battles.

The Moorish chief, a devout believer in his faith, to prove to his enemy the sincerity of the compact, makes a vow before Allah, that he will slay, with his own hands, the first person of his race that breaks the bond and crosses the boundary line of his domain. After the affairs of state are disposed with, the

chief invites his worthy antagonist to remain as a guest of honour in his castle, as becomes the custom of the time. The young knight accepts the invitation, and it is ever thus: that he who tarries on his way ofttimes wanders into Cupid's snare. The dark-eyed maid of noble race looks mysteriously forth from beneath her half veiled face, and Sir Knight forgot not the look nor misunderstood its meaning. Love when veiled is a dangerous art, and Sir Knight soon finds himself lingering beneath the balcony of his royal lady love, and the soft Southern moon oft looks down upon the old, old story told again to listening ears. But the course of true love rarely runs through green fields, and especially if man and maid are of a different race and faith. So it came to pass that the princess had a rival lover of her own race, who soon spread the rumour that her knight had been fatally wounded in battle. Secretly she steals forth to join him, and great is her joy at finding him well. But soon the lovers realize that she has been made the victim of a trick, and its awful truth comes upon her when her father discovers that she has broken the treaty—has crossed the boundary line, and he is compelled to keep his vow to his God—to slay her with his own hands. The lover hears of her plight, and at the head of a gallant army comes to her succour where Crown and Crescent flash in fierce battle array. Love conquers and all ends well.

Motion Pictures for Island Chief

His Highness the Datto of Cebu, Philippine Islands, is soon to revel in his favourite amusement—the picture show—two motion picture outfits having recently been ordered for his special amusement and incidental profit.

"The Doomed Ship."

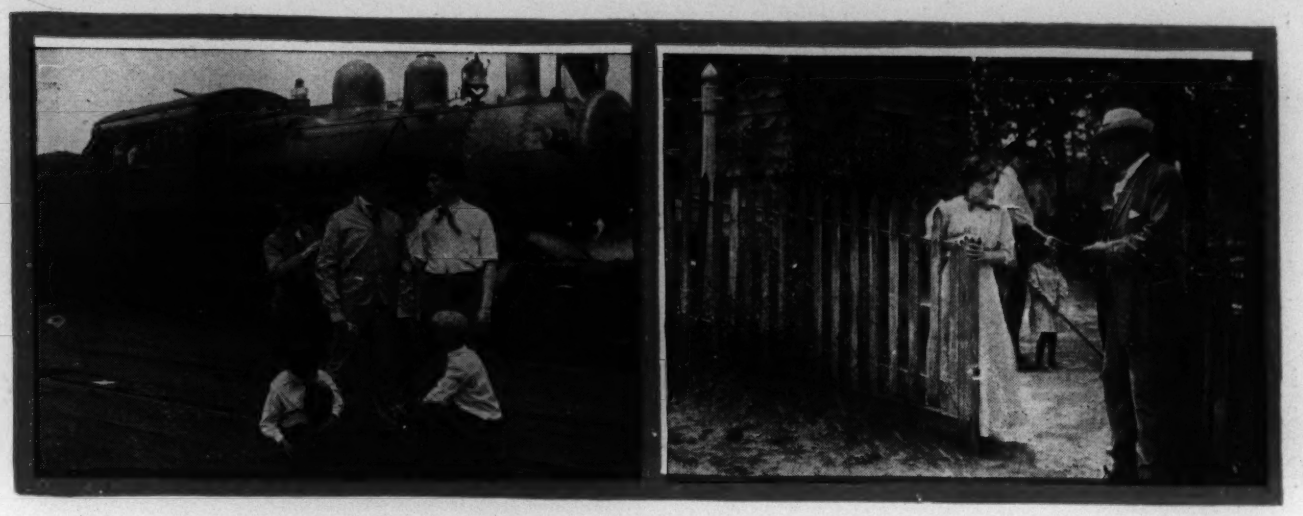
To the already long list of successes achieved by the Edison Company must be added the really excellent picture under review, entitled "The Doomed Ship." The film is, in many respects, more than of passing interest, chiefly by reason of its strength of plot and its convincing acting. All the leading parts have been played by the Edison Company's star artistes, and right well have they performed their part. Indeed, it is not too much to say that in acting alone this film would stand out far above many others, while the quality can best be described as "real Edison."—*Bioscope.*

I desire to report that every machine in the vicinity of St. Johns, N.B., Canada, is an Edison, and every one is thoroughly pleased with our machines.—*Extract from report of our Eastern Travelling Representative, B. M. Corbett.*

Recent Edison Releases

A Complete Table from July 15.

July	15—In the Baggage Coach Ahead (Dr.)	1000
	15—How the Hungry Man was Fed (Com.)	550
	19—Aida (Dr.)	1000
	19—Madeline's Rebellion (Com.)	990
	22—A Case of High Treason (Dr.)	1000
	26—Captain Nell (Dr.)	1000
	26—TheNiece and the ChorusLady(Com.)	975
	29—Hearts and Flags (Dr.)	1000
Aug.	2—The Inheritance (Com.)	625
	2—Home of the Seal (Ind.)	300
	2—Cardinal's Edict (Dr.)	1000
	5—A Lesson Learned (Dr.)	500
	5—Father's Dress Suit (Com.)	500
	9—Wager and the Wage Earners (Dr.)	1000
	9—It Served Her Right (Com.)	375
	12—A Sane Fourth of July (Ed.)	1000
	12—Heroes Three (Com.)	500
	16—Her Brother's Photograph (Dr.)	1000
	16—Mistakes will Happen (Com.)	500
	19—San Franciscan Monastery, Lima, Peru (Descr.)	200
	19—Van Bibber's Experiment (Dr.)	1000
	23—A Thoroughbred (Com. Dr.)	1000
	23—Cure for Dyspepsia (Com.)	750
	26—Comedy of Understanding (Com.)	250
	26—His Misjudgment (Dr.)	1000
	30—The Knight of the Cross (Dr.)	1000
	30—How Willie Raised Tobacco (Com.)	1000
Sept.	2—The Star Spangled Banner (Dr.)	1000
	6—The Price of a Man (Dr.)	1000
	6—Polish and Pie (Com.)	500
	9—Trading His Mother (Com.)	500
	9—The Crucial Test (Dr.)	1000
	13—Marvels of Horsemanship (Descr.)	1000
	13—The Trapper's Five Dollar Bill (Com.)	980



The Switchman's Tower

(DRAMATIC)

Released October 11th, 1911

Film No. 6837 **Copyrighted, August, 1911** **Code, Voorvlak** **Approx. Length, 1000 feet**

CAST OF CHARACTERS

BILL, the Switchman ..... HERBERT PRIOR
HIS WIFE ..... MARY FULLER
THEIR LITTLE GIRL ..... EDNA MAY WEICK
THE ENGINEER ..... JAMES GORDON

THE exhibitor who is looking for a sensation to present to his audiences will find it in this story.

Bill is a tower man, who all day sets and resets the switches at a junction of the main line with a siding, and who knows the responsibility of his position. He has a young wife and a little girl, whom he worships.

One of the engineers on the road whose headquarters are in the same little town, is something of a local sport, a good gambler, and a wearer of good clothes and showy jewellery.

The young wife has occasion to compare the respective incomes of this engineer and her hard working but rather plodding husband, to the latter's disadvantage, and the engineer, seeing that he has made an impression on the young wife, and not being averse to troubling the slow going tower man, invites her to go with him to the Engineers' Association Picnic. Of course, her husband refuses his permission, and of course that doesn't end the matter. She decides to go anyway, and we see her come to the excursion train just as it is about to start, and prepare to mount into the cab with the engineer. The husband intervenes, but while he is talking with the engineer, she slips on to the front car of the train just as it starts off, leaving her husband standing on the platform, suddenly aware of the fact that his wife has gone.

She repents when a little way out of town, gets down from the train at a place where the engine stops for water, and starts to walk back, in spite of the engineer's protest.

Meanwhile, the tower man had taken care of the baby and attended to his work at the same time. He has not noticed that the baby has wandered out of the tower, down the steps, and on to the track. When the young mother reaches home, the baby is missing as well as her husband, and she starts for the tower to find both.

Then we see the excursion train start on its return journey, the engineer very much put out. From this time on the

story moves with lightning rapidity.

Bill switches a freight train on to a siding to leave the main line clear for the excursion train, and almost at the same instant discovers that his child is on the main line track. Not daring to leave his post he calls to her frantically from the tower. The engineer on the excursion train discovers the child at the same time, and almost at the same instant sees the switch set so that the child's life will be saved, but that he and his trainload of passengers will be dashed into the freight on the siding. And then Bill realizes what he has done, and covering his eyes with his hands, reverses the switch, knowing the train will pass over the spot where his child is, but that the trainload of passengers will be saved.

The train plunges down the track towards the child, who stands with her back to it, unconscious of it; but the young mother suddenly appears at the edge of the track, and snatching the child from in front of the engine, holds it in her arms a fraction of a second before the iron monster sweeps over the spot.

This is a splendidly thrilling scene, and after it is over we do not wonder that all the characters are willing to forget their small personal differences in the light of such an ordeal.

Like all Edison pictures it is brimful of genuine atmosphere.

Sir George and the Heiress

(COMIC)

Released October 11th, 1911

Film No. 6838 **Copyrighted, August, 1911** **Code, Voorwaarde** **Approx. Length, 1000 feet**

CAST OF CHARACTERS

SIR GEORGE ..... MARC McDERMOTT
HIS SECRETARY ..... HAROLD M. SHAW
THE HEIRESS ..... MARY FULLER
HER COMPANION ..... MAUDE GRAY
THE HOSTESS ..... MRS. WALLACE ERSKINE

THIS is a brilliant little society comedy which will derive its popularity more from the artistic handling and playing than from any other source. In story and in song young folks have tried to trick the little god of love by borrowing names and titles before this, but seldom have they done it so charmingly or with such an air of good breeding and distinction, as well as of youth and high spirits.

The young hostess of a house party is detained on the other side of the Atlantic, and the party assembles at her mother's house, most of the guests being unknown

to that lady. Under these circumstances, Miriam Westover feels that she is perfectly safe in exchanging names and places with her companion, a rather charming young woman, so that incognito, she may get acquainted with Sir George Carrington, a young Englishman, whom the matchmaking little friend has invited to meet her. But Sir George being of a cautious turn of mind, and fearing the title-hunting American mammas, decides to change places with his own secretary, and thus meet the American heiress in his turn incognito. When they do meet, each of the secretaries believes that he or she has won the attentions and later the affections of someone of high degree, and on the other hand, each of the other young people believes that he or she has lost a heart to someone of low degree. Finally, Sir George overhears his secretary planning an elopement with the young lady who he believes to be Miriam, and hastens to his hostess to tell her what is going on. But she and the supposed secretary of the young woman do not take it at all seriously, and he is in a quandary what to do. Then the young daughter of the house arrives, and the masqueraders must unmask.

When things are explained it is discovered that the two secretaries are missing, probably preparing for their elopement, and so Sir George proposes that all the guests shall hide in the shrubbery and porches of the house, and surprise them. This they do, and the elopement begins. The secretary drives up to the gate at the foot of the grounds in an automobile and the girl comes out on the porch to wait for him, little suspecting that she is being watched. Then Sir George proposes to Miriam that they shall slip away from the other guests, leaving them to watch the elopement, and that they shall steal the other fellow's automobile, and his elopement shall be theirs. Consequently, when this plan is carried out, there is a surprise party all around.

This film is light comedy of the very best class, and the players of it being used to good clothes and good manners, give a touch of real society at its best, which is not always to be found in drama.

The Spirit of the Gorge

(DRAMATIC)

Released October 14th, 1911

Film No. 6842 **Copyrighted, August, 1911** **Code, Voorwerp** **Approx. Length, 1000 feet**

CAST OF CHARACTERS

THE INDIAN CHIEF.....JAMES GORDON
OUCHITA, his Daughter.....ROLINDA BAINBRIDGE
KEWANEE, a Young Warrior.....RICHARD NEIL
HIS RIVAL.....HERBERT PRIOR
THE MEDICINE MAN.....FRANK McGLYNN

HERE is an Indian story of strength and atmosphere, and yet without the usual story of bloodshed which puts the redskin in such unfavourable light.

Ouchita, the daughter of Chief Massachiquita, is the belle of the tribe and much sought after by the young men. To all of these she pays little heed excepting two, Navashote and Kewanee. Between these two her heart wavers, and she is unable to make her choice.

One by one they ask their chief for his daughter's hand, but he refuses to consider their proposals until they have won their feathers, for none but a brave may wed his daughter.

Word comes that a neighbouring tribe has gone on the warpath. Chief Massa-

chiquita calls for volunteers to carry the challenge to the village of their enemies. The young men eagerly step forward anxious to win their feathers, for the messenger must carry the challenge and return by sundown. If he accomplishes this feat he is entitled to the feather head-dress and title of " brave."

Kewanee is chosen to carry the challenge, but falls exhausted before reaching his destination. At the village his return is watched for anxiously, especially by Ouchita, who is anxious to have him win his feathers. Her father, however, decides to send another messenger, and chooses Navashote, who eagerly sets out to outdo his rival. After Navashote leaves, a searching party is sent out to find Kewanee.

Navashote finds him lying unconscious on the trail, but instead of helping him, only pushes on with his challenge. The searching party however finds him, and carries him to the village, where he is received with sneers of contempt, and the feather head-dress is flaunted before his eyes on account of his failure.

Navashote, however, is successful, and returns bringing a piece of the enemy's totem pole as a trophy. He is promptly awarded the head-dress of a brave. During the festivities, Ouchita dances too near the edge of the chasm, and losing her footing, plunges headlong into the raging waters below. In vain Massachiquita appeals to his men to go to her rescue, but one and all refuse.

They suddenly see a figure making its way down the rocks. It is none other than Kewanee, the despised, who at the first alarm has gone to the rescue. Jumping into the canoe, he starts after the unfortunate Ouchita, but his canoe is soon upset and crushed against the rocks. He manages to swim to Ouchita, who has been caught by a projecting ledge, and keeping her above water, safely reaches the pool, where both are dragged out by the waiting tribe.

For his bravery Kewanee not only wins his feathers, but also Ouchita, who no longer doubts as to where her heart lies.

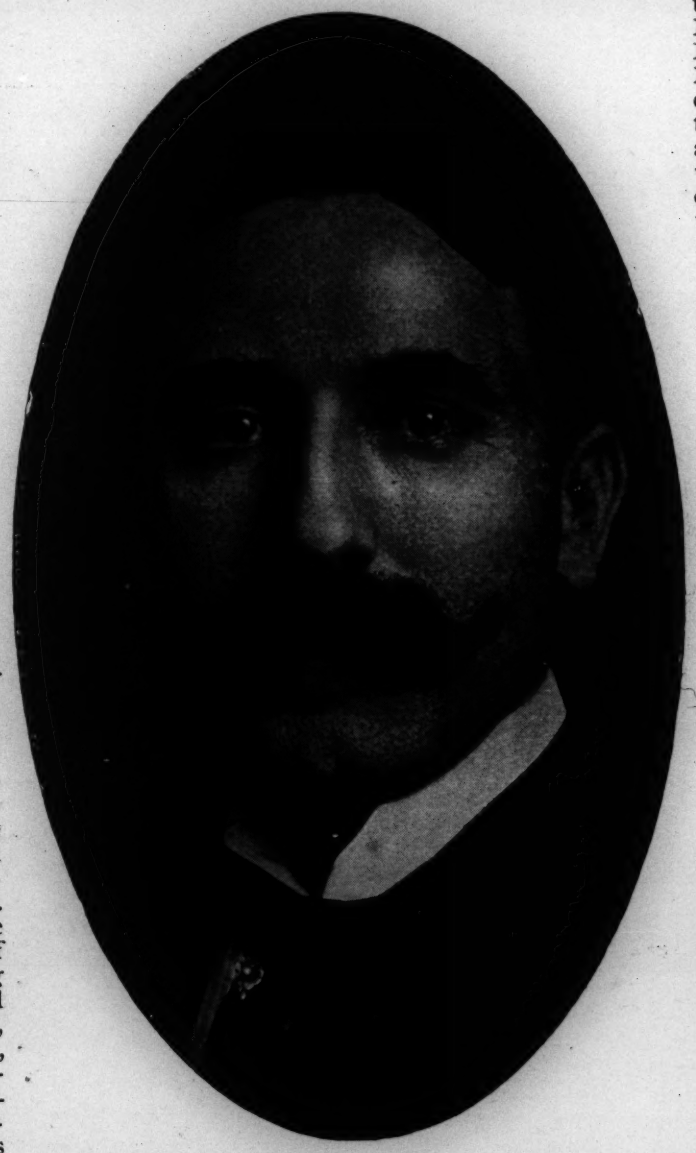
Within the last ten days I installed your latest Model " B " with Outside Shutter. It is " perfection." This machine takes the place of an Exhibition Model that has worked over four years, 11 hours a day. If I should name the amount of repairs no one would believe me. My motto: EDISON, first, last, and always.—*Jack Mehlor, Majestic Theatre.*

Due to the influence of Superintendent A. T. Stuart of the Washington, D. C. public schools, it is expected that Congress will be urged by the school authorities of the District of Columbia to act upon a resolution whereby motion picture machines will be installed in the different schools.

Mr. Paul H. Cromelin

Mr. Paul H. Cromelin, late Vice-President of the Columbia Phonograph Co., General, New York, who was recently appointed Managing Director of the Company in Great Britain, comes to us with an established reputation. He is one of the best known personalities in the talking machine industry, and his career, which is a record of advancement from one position of importance to another, fully justifies his appointment to the onerous responsibilities of controlling the Edison interests in the British Isles.

Mr. Cromelin, in addition to extending the Phono. business, will give special attention to the moving picture trade, which is rapidly increasing, he will also devote a great deal of his time to the development of the Edison Business Phonograph and the Edison Storage Battery, and it is certain that the exploitation of these specialities alone will open up a field of activity rich with promise.



A short account of Mr. Cromelin's career cannot fail to be of interest to Edison supporters.

Mr. Paul H. Cromelin was born at Washington, D.C., February, 1870, and is thus in the prime of life, if, indeed, he may not be regarded as a comparatively young man, being in his forty-first year. He graduated at the Washington High School when, at sixteen years of age, he entered the service of the Second National Bank of Washington as messenger, rising through every grade until he became receiving teller of the Lincoln National Bank, which he assisted in organizing. During this time he began the study of the law, specialising in the practical science of banking, finance and economics, and in 1891 he graduated from the Columbia University, standing third in a class of sixty-nine, and being one of the three leading men who received honourable mention. Two years later he was admitted to the bar, and subsequently was tendered and accepted the position of Chief Accountant of the Columbia Phonograph Co., General, and Secretary of the American Graphophone Co., assuming the duties in June, 1896.

Then followed his rapid promotion to Manager of the Washington Office, going from there to St. Louis as Manager, in which capacity he travelled through the South and West of the United States, opening new agencies and establishing connections in the principal cities. A short time subsequently, he proceeded to Europe, when he was appointed Director of the Berlin Office, with exclusive control of the Columbia Co.'s business in Germany, Austria-Hungary, and Russia, in which capacity, during four years, he became thoroughly familiar with the talking machine business in Europe. He was one of the organizers of the American Chamber of Commerce in Berlin and Chairman of the Committee of Organization.

Mr. Cromelin managed or participated in many important trade agreements in furtherance of the interests of his company, and of the talking machine trade in general, with regard to copyright legislation in Germany, the United States, Gt. Britain and Mexico. In February, 1903, Mr. Cromelin was chosen an official of the Columbia Co., as above mentioned, and was Manager of the company's exhibits in the St. Louis World's Fair.

Mr. Cromelin's negotiations with the leading operatic artistes of Europe, whereby their services for making records were secured by his company, is only another field of activity in which his talents and ability have shown conspicuously, since he was eminently successful in the work. As a diplomat in legal and commercial matters, he has few, if any, equals in the trade, either here or abroad. In recent years, he has been regarded as one of the commanding men in the American trade, whose accomplishments, pleasing personality, and general fitness have been recognised by everybody with whom he came in contact, irrespective of partisan business affiliations.

Immediately upon his arrival in England, quite recently, Mr. Cromelin was invited by the leading talking machine manufacturers to take an active part in watching the development of the copyright situation here in England, and it is due to his expert knowledge and energetic action that the copyright committee were persuaded to make certain amendments, which will make the Bill, when passed, very much more favourable to the industry.

By this recapitulation it will appear evident that Mr. Cromelin is eminently fitted to fill his new position with the Company, and we are quite sure he will have the hearty support and best wishes of the trade.

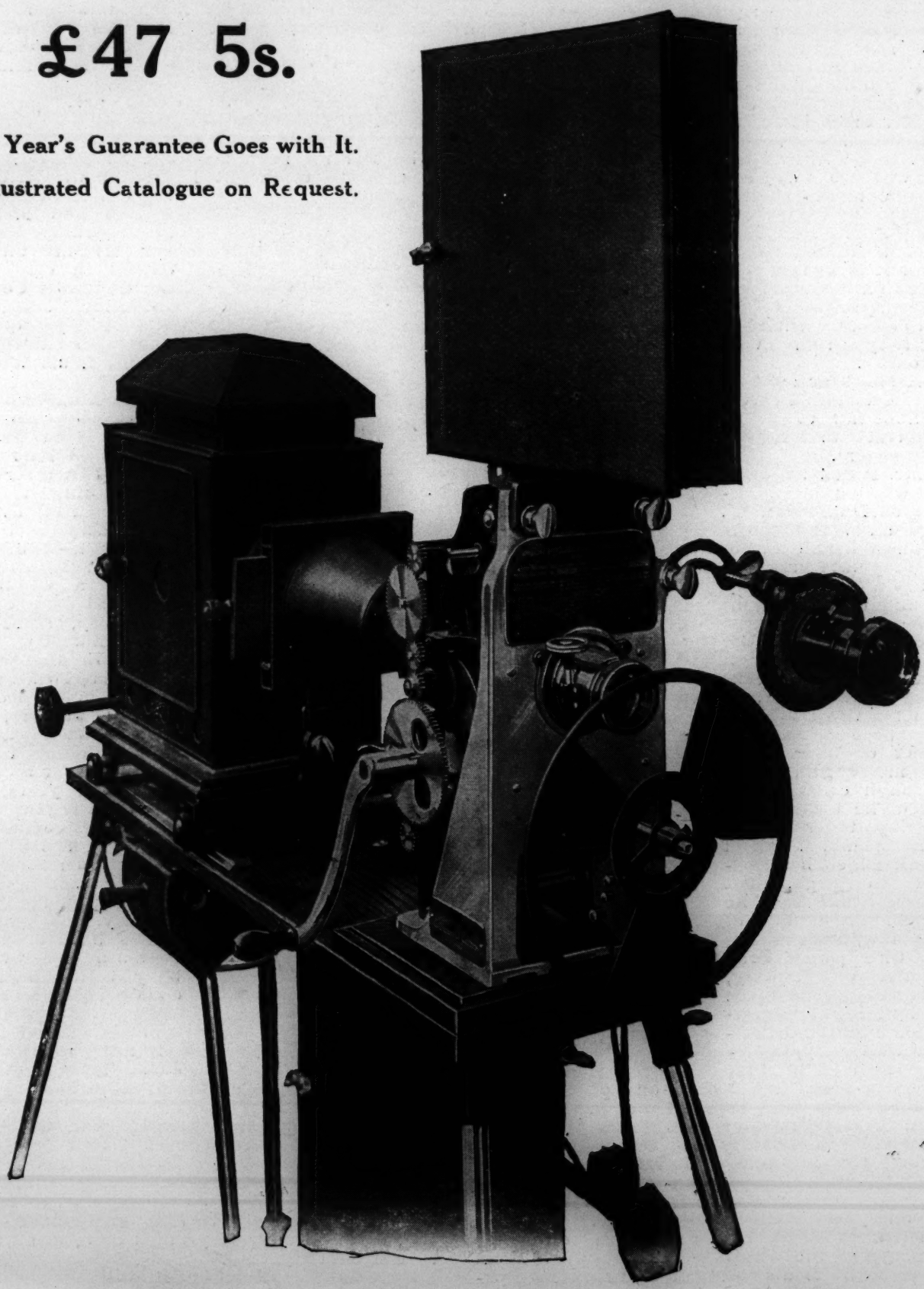
Clear, Steady Pictures—Satisfied Patrons

The Edison Model "B" with Outside Revolving Shutter

£47 5s.

A Year's Guarantee Goes with It.

Illustrated Catalogue on Request.



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